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**AN ANALYSIS ON THE SUBVERSION OF
TRADITIONAL NARRATIVE STRATEGY IN
LONDON FIELDS**

A thesis

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ABSTRACT

Martin Amis, as a famous British writer, is always bracketed his father together. His father, Kinsley William Amis, is one of the most famous representatives of “Angry Young Man”. However, Martin’s writing style is totally different from his father. He has been getting rid of his father’s shadow since his first work. Now he is a successful Avant-garde writer, has got a nomination for Booker Prize twice and signed to Creative Writing Center of Manchester University as New Style writing Professor till 2011. In 2008, he was mentioned as one of the 50 greatest British writers since 1945. Money and London Fields is his famous works.

London Fields, as Martin Amis’s most famous work, establishes his pioneer status of British modern writers. However, there are few studies of this work and most of them study the work around emotion, sexes, the panic of doomsday and black humor. There are few projects studies the works in terms of narrative techniques and features. However, as a representative of Avant-garde, the unusual features of narrative techniques of London Fields should be noticed. It is its amazing writing techniques and unique writing style that forged its unusual reading experience and the satire of modern society.

There are four chapters of this paper. The first chapter introduces Martin Amis, London Fields and structuralism narrative theory of G é rard Genette .G é rard Genette epitomizes the thought of this school. Genette believes that narrative has three

categories, narrative, story and narration. At the same time, he absorbs the theory of Russian linguist Todorov and mentions three issues, time, content and voice. Time is to analyze the relationship between narration time and story time. In this issue, Genette puts up three concepts, narrative order, narrative duration and narrative frequency. Narrative context is to analyze the features of narrative, and narrative voice is to analyze the relationship between the story narrators, authors and characters of story.

The second chapter mainly discusses the features of narrative time of the novel. The novel is analyzed in terms of narrative order and narrative duration and was compared with traditional novel. Martin Amis is sharp on time arrangement. He cleverly arranges the plots orders and the narrative orders. The zigzagging arrangement of time changes traditional time strategy and gets an amazing end of the story.

The third chapter is to analyze narrative context in terms of narrative manner, narrative person and narrative focalization. Martin Amis has his own understanding of narrative person, narrative focalization and narrative manner. What he does is different from traditional European novel. He changes these elements which can affect narrative showings in order to make an uncertain and absurd style.

The fourth chapter discusses the narrative voice of the novel in terms of narrative types and narrative level. Narrative types include anterior narration, posterior narration, and simultaneous narration and insert narration. Narrative level includes inside narration level, outside narration level and meta-narration level. Martin Amis

totally changes the traditional writing strategy of European novels and uses more than one strategy to construct his work, which makes a simple story complicating, a common end unpredictable. In this work, Martin Amis shows an absurd time, and accomplishes a mockery to novel, to the characters, to the readers and the time chaos.

Key word: Martin Amis, narrative methodology, London Fields, Avant-garde

摘 要

马丁·艾米斯作为英国著名作家，通常与其父，被誉为“愤怒的青年”代表人物的金斯利·艾米斯相提并论，但是其写作风格与其父亲完全不同，他从第一部作品开始就试图摆脱父亲的影子。他现在已经是英国著名先锋实验派作家，曾两次提名布克奖，至 2011 年被曼彻斯特大学新型写作中心聘请为创意写作教授，在 2008 年被纽约时报评为自 1945 年英国最伟大 50 位作家之一。《伦敦场地》和《钱》是他最著名的小说。

《伦敦场地》作为马丁·艾米斯的代表作品，奠定了其在当代英国文学领域的先锋地位。但是国内外对这部作品的研究很少，而且几乎都是从小说内容入手，分析其涵盖的情感，男女两性关系，对世界末日的恐慌，黑色幽默等等，系统分析本文叙事结构和叙事技巧的极少。然而，作为先锋实验派的代表作品之一，《伦敦场地》不同于传统叙事技巧的特点，应当被注意，正是这种奇妙独特的叙事风格，造就了这部作品在实验先锋小说中的代表地位，也造就了这部作品不同寻常的阅读体验和对畸形和荒诞的当代社会的辛辣讽刺。

本文分四章，第一章主要介绍马丁·艾米斯，以及这作品《伦敦场地》，同时重点介绍热奈特的结构叙事理论。热奈特是传统叙事学理论集大成者。热奈特认为，叙事包含三层含义，叙事，故事与讲述，同时他吸收并修正了俄罗斯语言学家托多罗夫的观点，提出了三类故事问题，即叙事时间，情境和语态。叙事时间问题就是分析叙事时间与故事时间的关系，提出了叙事顺序与叙事持续两个概念。叙事情境就是分析叙事的特征。叙事语态就是分析故事的讲述者与作者和人物之间的关系。

第二章从叙事时间入手，分别从叙事顺序，叙事持续两个方向分析小说在叙

事时间上的特点，并且与传统小说进行比较。马丁·艾米斯对时间很敏感，他在小说中对情节发生的前后和叙述之间的关系做了巧妙的布置，倒错和曲折的叙事时间颠覆了传统叙事策略，达到小说结局令人惊讶的效果，

第三章从叙事情境入手，分别从叙事方式，叙事人称和叙事聚焦三个方面分析。马丁·艾米斯对人称，聚焦和叙述方式有自己独到的理解和感受，与传统小说叙事始终如一的风格不同，他不断变化这些影响叙述效果的因素，以达到小说变化莫测和诡诞的风格。

第四章从叙事声音入手，分别分析了小说的叙述类型和叙述层次。小说叙述类型包括事前叙述，事后叙述，同时叙述和插入叙述，叙述层包括内叙述层，外叙述层和元叙述层。马丁·艾米斯在整个小说中颠覆传统欧洲小说统一的手法，运用了不止一种叙述策略，使得整个小说扑朔迷离，简单的故事变得复杂，结局出人意料，艾米斯呈现出一个混乱荒诞的时代场景，也由此完成了对整个小说情节，对其中的人物，对读者的嘲弄。

关键词： 马丁·艾米斯，叙事策略，伦敦场地，先锋派

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CHAPTER I

INTRODUCTION

A. Martin Amis and London Fields

Martin Amis, a famous British novelist, “godfather of modern English literature”, is noted “Three English Literature Giants” together with Julian Barnes and Ian McEwan.

Martin Amis was born in Swansea in Britain. His father was noted representative English novelist of “Angry Young Man” Kingsley Amis. His mother, Hilary Bardwell, was the daughter of Ministry of Agriculture civil servant. Martin has an elder brother and a younger sister. The sister died in 2000. Martin’s parents divorced when he was twelve years old.

He attended a number of schools in the 1950s and 1960s—including the Bishop Gore School, and Cambridge shire High School for Boys. After teenage years spending in Westminster School, he graduated from Exeter College, Oxford.

His first novel The Rachel Papers was published in 1973 in Lemmons, which won Somerset Maugham Award. It tells the story of an egotistical teenager and his relationship with the eponymous girlfriend in the year before going to university. This book is an autobiography of Martin himself. He was awarded as “a talent of literature” for this work. Then, he published several works and became the dean of British letters. In 1978, he published Success, which marked the beginning of Martin’s fascination with double structure. Since 1980s, he quitted his job as an editor and became a full-time w. During this period, he got the peak of his writing career. He was reputed

as “the most popular youth writer” by Magazine GRANTA. Martin Amis’s best-known novels are Money, London Fields, and The Information, commonly referred to as his “London Trilogy”. Money was mentioned four times by Booker Prize, but never won, which enraged British people to question whether the judges of Booker prize were arbitrary and inequitable.

Martin Amis’s writing style is affected by Kafka, Vladimir Nabokov, and James Joyce. He likes to use stream-of-consciousness, black humor and magical realism in his work in order to establish an amazing and twisting reading experience. His works always share little on plots but more on narrative methods. The works try to examine more on the lives of modern men, exploring the sordid, debauched, and post-apocalyptic undercurrents of life in late 20th-century Britain. His heroes are always lack of respectable quality, engaging in questionable behavior and striving to escape the apparent banality and futility of their lives. He leads the British contemporary pioneering novels and is reputed “the writer using psychedelic ink”.

London Fields was published in 1989, and it is Martin Amis’s most important novel in 1980s and one of his two most influential novels in his writing career. By the success of London Fields, The Information and Money, Martin Amis is firmly established as a British literary master. Till nowadays, London Fields has reached a sale of 300,000 pieces. In 1989, since some judges protested against the misogyny in this novel, it missed Booker prize. However, this work still received high attention from public. This work caused dissension among Literature review fields. New York Times commented that “it is a comic murder mystery, an apocalyptic satire, a

scatological meditation on love and death and nuclear winter...by turns lyrical and obscene, colloquial and rhapsodic.” (Kakutani 15) At the same time, James Eldritch, an authority of Martin Amis comments said that London Fields is “a murder mixed with new millennium, a city irony, a tragedy of Apocalypse, and a novel of family farce”. (Eldritch 23)

Martin Amis designs a character Sam Young, a young American writer living in London, who is writing this novel. Sam Young gets a diary which is written by a thirty-four- year-old hooker named Nicola Six. She has an impenetrable ability that she can predict future. She knows that show he will be murdered by a man in a lane on her thirty-fifth birthday. She is excited to her prophecy because she has been tired of her life. She believes no one loves her, no one is worthy of her love, and she is eager for a love death. So she wants to choose a murder by herself. She pays attention to a local bully called Keith Talent and a failed richer, Guy Clinch. She starts to use her beauty and sexuality to seduce them at the same time. She wants to cheat money from Guy Clinch and use the money to lure Keith Talent to kill her. However, beyond all expectations, Nicola Six is killed by Sam Young in the end.

In terms of plot, this novel has an amazing logical structure. At the beginning of novel, Martin Amis has confirmed that Keith is the murder. The title of first chapter is “murder”, and the whole chapter is showing us a biographical sketch of Keith. However, beyond all expectation, the readers still do not know who has killed Nicola in the end. Keith Talent does not finish his murder mission, and Guy Clinch is just a total fool who is cheated by Nicola Six all the time. He does not finish the murder,

either. The real killer is Sam Young, the narrator of this story. At the beginning, the question of the readers is “why the murder happens” and “how the murder happens”. In the end, the question turns to “who murders”.

The most impression of this novel is its jokily creation of traditional narrative method. At the beginning, the story is witnessed by a character, but it is witnessed by another character in the end. It seems that the narrator is outside the whole plot. He stands on the side and tells the readers what he knows and what he experiences. However, in the end, reader will find that the narrator is a participant and pusher of the whole plot. He just does not tell you and hides the trails carefully. The view of the story is changing follow a zigzag trail, so the readers cannot just receive the plot. They must find out the real plot and combine the pieces by themselves. So Martin Amis cracks a joke to the readers, to the narrator and to traditional literary narratives.

In addition, London Fields is also a classical post-modernism work. Martin Amis uses several modern literary strategies in it, such as parody, black humor, Menippeae satires and so on. It contains author’s mockery to time we are living.

B. Foreign and Domestic Studies on Martin Amis

The foreign reviews of Martin Amis are much more than domestic. Till now, seven monographs of Martin Amis has been published, including Martin Amis: Fiction, Form and the Postmodern (1998) written by John A. Dern, Martin Amis (1999) by John Barns, Martians, Monsters and Madonna: Fiction and Form in the World of Martin Amis (2000) by John A. Dern, The Fiction of Martin Amis: A Reader’s Guide

to Essential Criticism (2000) by Nicolas Tredell, Martin Amis: The Rachel Papers, London Fields, Time's Arrow, Experience (2003) by Margaret Reynolds, Understanding Martin Amis (2004) by James Diedrick, Martin Amis: Postmodernism and Beyond (2006) by Gavin Keulks, and Martin Amis (2008) by Brian Finney. There are about sixty papers of Martin Amis study on the foreign net. They can be divided into three aspects. Most studies revolved around several works of Martin Amis, which mainly discuss the overall style and the common themes of Martin Amis's works. Others discuss his inheritance of his father, Kingsley Amis, and the influence from some American writers. Finally, some papers analyze the life experience of Martin Amis.

Compared with foreign study, domestic study of Martin Amis and London Fields is not enough. There are only five monographs are translated into Chinese. On Cnki, there are only thirteen papers discussing London Fields, five master papers, eight journal papers. The research on London Fields can be classified into three aspects. Some reviews discuss the theme of London Fields, mainly discussing its nuclear fear, post-modern emotion. Some reviews discuss the writing style of Martin Amis, obscure or allegorical features in this work, black humor, post-modern strategy and so on. Another reviews compare Martin's other works with London Fields and discuss his writing inheritance. Several journal papers select a single point of narratives strategy to study this work. So according to this information, London Fields still has huge space for domestic scholars and students to study. Till nowadays, there is no master paper to systemically study the narrative method of London Fields. So a

systemic study of narrative method of London Fields is necessary and valuable in order to fill the research vacancy.

C. Genette's Classical Narrative Methodology

In western modern time theory, Genette is awarded one of the most accomplished scholars. At the beginning of narratology development, French narrative theorists inherited and developed Russian formalism theory to a certain degree. However, these theories were much more backward in times. The birth of Genette's theory changed the situation. He was seen as one of the greatest narrative theorist in modern western world and his theory stand an important stage in western text study. Genette's theory inherits from Russian formalism scholar Todorov. Genette's representative treatise is Narrative Discourse which was published in 1966. In this work, Genette systematically processes Todorov theory and puts up his own views, a strict semiology narrative theory. Different from Todorov and Roland Barthes, Genette not only pays attention to analyze literary work in terms of grammar, but also does he creates a series of new concepts to analyze, such as narrative order, duration, frequency, focalization and so on. He establishes a strict and complete narrative theory system. He pays more attention to how reading and writing angle influences the narrative styles of a literature work, which enriches narratology range and narrative analysis methods.

In 1982, Genette published Palimpsestes, which is seen as the most successful and influential treatise of Genette. In this work, he mainly discusses the study

methodology of transtextuality. He puts out his series-text theory that any obviously or allusively interlocking text can be regarded as a series. He arranges five categories of text series, inter-textuality, inner-textuality, meta-textuality, inheriting-textuality, and general textuality. The types which Genette clearly divides make intertextuality text theory much more rich, complete and functional. Western scholars commonly believe that the functionality of Genette's theory makes his theory show structuralism features and become different from Roland Barthes and Julia Kristeva, latter two emphasize the instability, complexity and multi-formity of text.

In ancient western literary study, Aristotle firstly mentioned narrative. He treated it as a story telling. In fact, until 1950s, narrative started to have its own meaning which we understand today. In 1959, Todorov endowed the new meaning of narrative, a new science of narrative work study. In modern western text study, narrative is different from ancient time. Genette believes that narrative can be divided into three categories. The first is narrative discourse, which refers to a spoken or written language used to record one or more events. The second is story, which refers to the real or fictional event being told. The third is narration, which refer to "telling" action of narration. Narrative is to study the relationship among these three categories. From this concept, he puts up another three concepts narrative time, narrative context, and narrative voice.

The first concept is narrative time, which includes the relationship between narration and story. In this concept, there are three new concepts, narrative order, narrative duration and narrative frequency. According to Russian formalist B.

Tomashevsky, plot is different from story. Story is formed by several linked events which are arranged in order of real life. Although plot has the same events, these events are arranged in order of the works. (Lemon 66)The order of events happening time may not consist with narration order. If we suppose that events happen on time A to B to C, the narrator may tell this story following an order from C to B to A, or B to A to C. From the narration, we know that A happens first, but the narrator tells us C or B first. This can be regarded as inconsistent. Genette present several inconsistent situations, including analepses, narration interspersed with analepsess, supplementary narration and so on. Narrative chronology or narrative order is an important concept of narrative study. It refers to the order of arrangement of texts or the order of the narrator's story telling. What contrast to this is the natural order of story occurrence, which is called story order or event order. The consistency of story order and narrative order is just an ideal suppose. Due to the different dimension between narrative discourse (one dimension) and natural story (multiple dimensions), the consistency will never come true, even in single narrating line. On the basis of recognition of this difference, it is easily to understand that there must be a sequence between narrating order and story order. The more complex the story develops, the more differences between narrating order and story order. The difference between narrating order and story order is named "anachronies". If story can be supposed as the "first narrative", it is easy to study the different degree of anachronies .There are two standards to measure degree of anachronies. One is time range, which refers to the time length before or behind the "present". The other is time spans, which refers to the duration of

anachronies itself. On the basis of different ranges and spans of anachronies, Genette divides three main types of narrative orders as following.

The first type is analepses. It refers to narrating what happened before the “present”. There are four types of analepses, internal analepses, external analepses, mixture analepses and complete analepses. External analepses means that the analepses story totally happened before or behind the first story. There is no overlap between analepses story and the first story. For example, in *Les Misérables*, the memory of hero’s life before his coming into prison is a classical external-analepses. At the beginning of the story, he has been discharged from prison. Internal-analepses means the lap of analepses is in the first story. For example, in *Madame Bovary*, Emma’s memory of her life in convent is a classical internal-analepses. This part happens after the page start. Mixture flash back means the part of analepses happens before the story start and goes in the story. Complete analepses means the end of analepses is exactly right to link to the start of first story. These four types of analepses can be used in one work at the same time.

The second type of anachronies is prolepsis. Prolepsis means to tell the readers the end in advance. It is rare to appear in western novels. Because western novels pay attention to plot and the surprise elements in plot is important. However, it is easy to see in oriental novels. Oriental novels pay more attention to the mechanism. If the readers know the end in advance and they find the end is over their expectation, they will be more interested in the story development. According to the different range and span, prolepsis also can be divided into two types, internal prolepsis and external

prolepsis.

The third type is parallel narration. It refers to give a chronology of the main events happening together. Sometime, there are several events happening at the same time in different locations, but the narrator has to tell them in a certain consequence. These can be called parallel narration. It only can be seen in epic or long novels.

The second concept is narrative duration, which refers that the time length of event almost certainly is different from the time length of description. However, the difference differs in degree. According to this, Genette puts up several new concepts to show the different degrees, including scene, Anisochonies, summary and ellipsis. The third concept is narrative frequency. When the narrator is telling a story, he or she may not tell an event for one time. For real world, one event only can happen for one time. The repeating action which happened behind or forward only can be regarded as similar event but not the same event. However, in narrating action, one event can be showed for one or more time. All of them can be regarded as the same event, because event in narrating cannot be affected by time running, which is different from real world. According to this, Genette puts up another series of concepts which is used to describe the times of narrating repetition.

The second concept is narrative context. Narrative context is discussing the relationship between the narrator and story. It is used to study the narrating angle and narrating style of the narrator. In terms of narrating angle, Genette puts up a concept named focalization and he carefully divides it into several types, including zero focalization, inside focalization and outside focalization. In terms of narrating style,

he puts up telling, showing and so on. The third concept is narrative voice, which discusses the relationship between the narrator and narration. It can be regarded as how the narrator arranges and shows the story. It is a question of where does the telling voice comes from. It concerns with storytelling techniques, including the narrative person arrangement, the meta-narration arrangement and intertextuality.

Genette is the master of modern narrative. Genette's narrative methodology cleans up some questions which used to be staying in western textual theory. He arranges the already existing western textual theories and establishes a new complete system. He lays foundation of modern western narrative science.

D. Thesis Statement

This paper used the classical narrative theory of Genette in order to find the subversion part of London Fields to traditional novels. The paper pays attention to find special narrative techniques of London Fields in terms of narrative time, narrative person and narrative voice.

In the narrative time part, Martin Amis uses prolepsis and parenthetical analepses which changing the formal traditional narrative order in order to make a suspiring end. Martin Amis also uses several narrative duration methods to make his work show a special narrative rhythm.

In the narrative context part, Martin Amis uses the changing of narrative mode and narrative focalization. In narrative mode part, Martin Amis pulls the distance between implied narrator and the real narrator which makes the whole work show a

special and unique suspense style. In terms of narrative focalization, he uses the alternation between spectator focalization and zero focalization, internal focalization and external focalization which makes up a riddle like story.

Narrative voice part mainly analyzes that the special feature of London Fields is that the main story is gradually being pushed forward as the events happening. There are some modern metadiegetic fiction features in this work, too. Martin Amis uses this method to survey the relationships among people in modern real world.

CHAPTER II

ZIGZAGGING TIME: ANALYSIS OF NARRATIVE TIME IN LONDON FIELDS

Martin Amis is an avant-garde writer, and he devotes himself to any new writing technique. So he uses many new and creative writing techniques in London Fields and many of them breaks traditional western literary writing customs. He is sensitive to time and he sets amazing arrangement of narrative time.

A. Narrative Order

London Fields, as an avant-garde novel, its narrative order is open and flexible. The whole story is narrated following the real events happening rails, but Martin Amis uses inconsistent narrative order in detail plots. He uses prolepsis to imply the readers that the end of the story is decided at the beginning, thereby gaining a kind of amazing twist in the end and an introspection of the meaning of fate. He also uses parenthetical analepses to change the nature narrative chronology in order to make a black humor sense and improve the flexible of story.

1. Prolepsis

Prolepsis means to tell the end or some plots of the story in advance. Genette mentioned that it is relatively rare in modern western novels. However, it can be seen in accent western literature, especially in ancient Greek literature. Greek three major epics all use prolepsis. They dispose the fate of heroes at the beginning and put a short, complete summary of the whole story. Todorov calls it “fatalistic plot”. This narrative technique became extinct as time going by because it is not adapting to the theory

“narrative suspense” which early 19th century classical literature advocated. So it is hard to be seen in Balzac’s and Tolstoy’s works. Some works in same times uses similar techniques, such as Manon Lescaut. It shows a few “fatalistic plots”, but not total flash-award. After 20th century, due to the liberalization of narrative techniques, lineal descent of plots is not as treasured as before, but flash-award is still rare to be seen in literature works. Only in some stream-of-consciousness novels, we can find some shadows.

However, in London Fields, Martin Amis definitely uses flash-award. At the beginning, Martin Amis tells the readers that this novel is about a murder case. And he directly tells the readers the identity of murderer and murdered. Then, he clearly tells the readers the details of this murder, the way, time, location, and motive. Martin Amis sent a witness to witness the process, the hero Sam Young and he also gives heroin a special ability (predicting) to make it possible. The heroin controls hers own fate as the author. For her, her life has not been over, but gone to the end.

At the beginning of the story, in the prologue, Sam Young says:

This is a true story but I can’t believe it’s really happening. It’s a murder story, too. I can’t believe my luck. And a love story (I think), of all strange things, so late in the century, so late in the goddamned day. This is the story of a murder. It hasn’t happened yet. But it will. (Amis 7)

The second chapter is to introduce the murdered, and the first short paragraph says:

The black cab will move away, unrecalably and forever, its driver paid,

and handsomely tipped, by the murderess. She will walk down the dead-end street. The heavy car will be waiting; its lights will come on as it lumbers towards her. It will stop, and idle, as the passenger door swings open. His face will be barred in darkness, but she will see shattered glass on the passenger seat and the car-tool ready on his lap...Get in. And in she'll climb. (ibid. 7)

Here it can be seen the proofs of prolepsis. However, it is worth to notice that here is not total same as ancient Greek epics. It does not clearly show a summary of story plots. It uses a kind of fragment writing tragedy. In the prologue, Sam Young says there is a murder will happen and it is brewing. In the first chapter, the author introduces a man named Keith Talent and the title of this chapter is “murderer”. In the second chapter, the author describes a murder process and introduces a woman named Nicola. The title of this chapter is “murderess”. So the author just shows some chips of plots and information to the readers but he does not links them together. The readers will automatically bright them together and guess, or deduce what will happen and what is happening. According to classical western literary theory, narrative suspense is important. Although Martin Amis disposes the ending in advance, he still contains the suspense of the story. In traditional western writing style, surprising ending is always favored and it is regarded as the most important measure to make suspense. According to the explanation in Dramatic Technique of George Baker, what make suspense exciting is that people will be eager to know final ending or seem to know what will happen and will be hurry to verify the conjecture. (Baker 156) Martin Amis disposes

the ending in advance but he does not tell every plot at the beginning, and the readers will be interested in what will happen in the process, which is the birth of suspense. Martin Amis also uses fragments writing style to allure the readers to string pieces together. However, he leaves incomplete information and leads the readers to follow his steps. Finally, the readers will find the ending is totally twisted. Murderer is not Keith Talent and Nicola is not killed as her plan. Prolepsis plays two roles. It raises the biggest suspense of the novel: how the murder is happening? It also causes the biggest twist of the novel: murderer is not the one the author has told you at the beginning. Martin Amis plays a trick on his the readers. However, when the readers shout out “liar”, they will find that all the plots are just born in their brains and Martin Amis never says “that is the case”. This is one of the most amazing features of this novel.

Due to the function of prolepsis, the readers will produce anticipation when they are reading the novel. Contrast to traditional narrative time line, the author recombines the time line. He puts the ending in advance and gives it a false color of this. The “ending” is not only the end but also the foreshadowing of process. If characters confirm the present trend and make intensive efforts, the ending must come. However, as the situation development and mental changes of characters, the plots are veering off the track. However, the ending is unchangeable, so the process develops beyond the readers’ expectation. This unconventional narrative technique gives the readers a new reading experience. It achieves the same suspense result as traditional novel and even does more. It leaves more space for the author to change the process

development and show us a joke of fate. In this space, Martin Amis builds an art of special effect. He leaves a philosophy question flavored with fatalism: you cannot totally control your fate. Even you try to subordinate to the fate, the process will still desert from your hands. The decisive effect turns out to be the same as in ancient Greek epics. In modern narrative technique, Alan Friedman and others find a rejection of both collective and individual order of “open form”, which precludes narrative closure both on forms and meaning. (Martin 75) Martin Amis uses this kind of technique in this novel and the whole text shows an opening style, which leaves a psychology understanding space.

2. Parenthetical Analepses

According to Genette, “every anachrony constitutes, with respect to the narrative into which it is inserted-onto which it is grafted-a narrative that is temporally second, subordinate to the first in a sort of narrative syntax. The temporal level of narrative with respect to which anachrony is defined as such, and ‘first narrative’.” (Genette, 48) Then he divides analepses into ‘external-analepses’ and ‘internal-analepses’. Genette believes that it is useful to make such distinction. In effect, external-analepses and internal-analepses function for purpose of narrative analysis in totally different ways. External-analepses, by the very fact they are external, can never affect the ‘first-narrative’. They just give an additional explanation that cannot be put into the first narrative. But internal-analepses will deal with a story line different from the first narrative. There are two functions of this kind of analepses. The first function is named completing analepses, or returns. It comprises the retrospective sections that

fill in, after the event, an earlier gap in the narrative. These earlier gaps can be ellipsis of pure and simple, that is, breaks in the temporal continuity. The other function is named repeating ellipsis, or “recall”. They can rarely reach very large textual dimensions; rather, they are the narrative allusions to its own past, what is called “retrospections”. This kind of analepses will give new meaning to the story which is narrated before.

In London Fields, Martin Amis uses many returning analepses. He uses two different returning analepses for different function. The first one is to addict information that cannot be put into main body of the story, just like traditional western novel. For example, in the second chapter Murderee, Amis uses half of pages to introduce Nicola’s life, from her childhood to now. Nicola’s past cannot be put into the body of story, but it is necessary to show; otherwise the readers will not understand why she wants to be killed. The other function is to addict plots which are omitted preceding paragraphs on purpose. This is the most important part of returning analepses in London Fields. Martin Amis likes to leave misrepresentation and replenishes it later in order to create an atmosphere of grotesque and aggravate the uncertainty of plots.

In chapter thirteen Little Did They Know, Nicola came to Keith’s house abruptly. Due to severe financial reverses, Keith had stolen money together with Thelonus, one of his disreputable gangs, reckless with misery, just at the night before. When Nicola came, he was lying on the bed scared for police coming. When the doorbell rang, he asked his wife to open. Martin does not directly tell the readers who is coming. He

just describes dialogues heard by Keith.

“And is your husband at home at the moment,’ he heard the voice ask, ‘or is it you who is smoking all these cigarettes?’ Kath said, ‘He is, yes, he is not been well.’... “Except you haven’t got any money, have you? You just haven’t got enough money. My God, the smoke. And I can’t say I like the look of the dog. Do you abuse your daughter, Mrs Talent?” Keith could stand for this no longer. His protective instincts were stirred....Heavily he appeared in the doorway---brown gowned Keith, fag in mouth, one arm working at the flapping sleeve, in variegated whiteness of pants and vest and flesh-and looked into the eyes of Nicola Six. (London Fields, 271)

Here Martin Amis gives the readers a small joke. At first, the readers will believe it is a policeman outside the door as the same as Keith. As the dialogue developing, the readers will guess it may be an official woman who is coming to do a family survey. However, the end is beyond all expectation. When the readers find it is Nicola and get relaxed, they will get another question, why Nicola came to Keith house and how she knew the address? Then Martin Amis starts to trace Nicola’s experience back to the night before. Nicola met Sam Young at that night and Sam told she needed some risks. So Nicola decided to visit Keith initiatively in order to enrage him. However, she did not know Keith just experienced a needless scare, so he did not care her coming as much. Martin Amis leaves suspense and improves the interests of plots. He puts the end forward and explains the reasons later to create a kind of dramatic effect. He plays a joke to the characters and also to the readers. At the same time it

gives ductility to the plots. In London Fields, there are many plots designed like this. Martin Amis gives the readers an unexpected plot and explains it later. In traditional novels, the authors like to tell the story in chronological order, or in logic order. They will show the story developing trace in order to make story line clear and reasonable. It is easy to make story truthful, but always confine the plots development at the same time, because the author gives the reason first, and the end is tightly linking with the proceeding plots. It is hard for the author to design a surprising end. If he pushes a twisting end down on the story, no doubt it is silly and lack of writing artistic technique. So he has to give an undoubtedly logical end and the flexibility of plots will be cut down. However, in avant-garde novel, it is not necessary to follow this. Avant-garde novels need not try to make story reliable. The authors even tell the readers it is a fiction at the beginning. So the plots design will be much more flexible. Martin Amis likes to challenge the readers thinking orientation. When he tricks the readers successfully, he will give the reason later to convince the readers. The author breaks the tight link between proceeding plots and later plots, and improves the diversity of plots.

B. Narrative Duration

In Narrative Discourse, Genette discusses narrative duration. It is used to measure the different length between narrative time duration and the real time duration. For this, Genette puts out a concept called “anisochronies”. He said, “all that we can affirm of such a narrative (or dramatic) section is that it reports everything

that was said, wither really or fictively, without adding anything to it; but it does not restore the speed with which those words were pronounced or the possible dead spaces in the conversation.” And for the extent of the difference, he points out that there are four basic forms of narrative movements: summary, pause, ellipsis and scene. If it is schematized the temporal values of these four movements fairly well with the following formulas, with ST designating story time and NT the pseudo-time, or conventional time, of the narrative, four similar equations can be obtained:

Pause: $NT=n, ST=0$. Thus $NT\infty>ST$

Scene: $NT=ST$

Summary: $NT<ST$

Ellipsis: $NT=0, ST=n$. Thus $NT<\infty ST$

Narrative duration is an important way to measure the text rhythm. Intratraditional novels, scene and summary are common. Traditional writers like to use used summary and scene interchangeably. Genette believes that more and more ellipsis and pause using is an important difference between traditional novel and modern novel. It is also a significant element in London Fields' narrative characteristics.

In fact, London Fields tells the readers a very simple story. However, the readers will get an excruciating headache of its long narrative time. It tells the readers a story whose time span is no more than one year, but Martin Amis uses nearly 600 pages to show. This is the effect of scene. Different from traditional novel writers, who always devote themselves to tell a story clear and attractive; Martin Amis is willing to show his thought and discussion in the story. Sometimes, it seems that these thought and

discussion have no relationship with the story. However, it will attach more meaning to the story. Martin Amis does not want to write just a murder story to draw the readers' eyes. Indeed, through this way, he shows a black picture of doomsday in the end of century.

1. Scene, Summary, Pause and Ellipsis

If narrative time is much shorter than real story time, it can be regarded as summary. Summary is always used to quicken the pace of text rhythm. This kind of words always can be seen in traditional novels. It is used to show necessary information rapidly, such as background of characters. In London Fields, only in the previous chapter, we can find such words. Martin Amis only uses it to introduce the background of his characters. However, in the latter pages, it is hard to find such summary. Even in time reversal, he rarely uses such words to shorten story process. The plots in the novel are fragment. Martin Amis just shows us pieces of segment and not the whole story line. What stands between every segment is "blank". There is no any quickening time in it. For example, in chapter twelfth, there is no clear time mark in it. It just shows several story fragments. The first fragment is Guy staying with his wife and son. The second fragment is Guy on the way to Black Cross. The third fragment is Guy drinking together with Keith in Black Cross. The last fragment is Guy staying with his wife and son. In the whole chapter, there is no time mark to show the time order of these fragments. There is no mark to show the time span between these fragments. Even the readers cannot clearly find out the story line in the chapter. It just leaves a sense that fragment two and fragment three is flashback, but

not sure. All, or nothing, that is one of the most personalizing features of London Fields' artistic narrative features.

Pause is also a common narrative duration feature in traditional novels. Compared with summary, it has experienced some setbacks. In ancient time and classical time, pause was not advocated by mainstreaming of literature in western world, because the fluidity and readability of story is attached much more attention. However, in 19th century, people started to realize the importance of background. Especially, emphasizing the environment influence became the mainstream. So pause descriptive words were common in most of literary works in this time. For example, in Pere Goriot, Balzac uses nearly half of pages to introduce Maison Vauquer and the people living in it. In this part, the real time stops. The readers read it as if read a picture and there is not any author's emotion in it. The narrative flowing follows the readers' view but not the author's. However, there are rare pause descriptive words showed in London Fields. Martin Amis's descriptive words do not remain at rest. They are acting. The readers do not see and find, but the authors find and discuss. For example, in chapter fourteen, it describes Guy's house. It does not describe the any details of this house, including its color, its structure and so on. Indeed, it shows us pieces of this house in a chaos order.

The house was a masterpiece. How it scintillated, how it thrummed. So much canvas, and so much oil....of course, the house was not art. It was life. The house didn't eat money. It scattered money. Scrubbers and swabbers on their knees, the quivering plimsolls of an electrician upended

beneath the joists, a plumber flat on his back, amangled sweep slithering up the chimney, labourers, repairman, staggering installer , guarantee checker, meter reders; and, of course, Marmaduke's many myrmidons. (London Fields, 292)

We cannot draw a complete picture of this house in brain through this, but we can find the author's thought and emotion in it. We can find the luxurious, complex, mechanical and unkind life in this house. The chaos description shows chaos emotion of characters and satires of the author.

Scene refers to the narrative time is equal to real time. The most common form is dialogue. There are many dialogues in London Fields. These dialogues are total diachronic that they even do not use words such as "she said, he said". In traditional novel, dialogue is used to enrich the details of story. However, in London Fields, dialogue is an important measure to tell the story. The dialogue shows strong images that the readers can complete the whole picture just like watching a movie. For example, in twelfth chapter, Sam Young received his girlfriend's phone call from American. There is no descriptive word in this paragraph. The whole story segment is combined by dialogue.

Missy Harter comes through on the line to say that she has a check on her desk---enough to front me for another few months; enough. I said, "Thank God. You must have cut some corners. I take it this call is not being monitored?" "Right. It's a virgin." "Good. Any other news?" "On what you call the world situation?" "Well, yes, next week, break out." "Surely you

mean breakdown.” Break out. Frank renegation.”But that’s terrible.” Not so. The reason: if we don’t, they will. Goodbye now.” “Wait!...any other news?” “Yes, I have news for you. I’m expecting a baby.”

“And I have news for you. It’s mine.”

“Bullshit.” She said.

“I knew it! It is!”

“Bullshit.” (London Fields, 260)

The whole plot is formed by dialogues. There is no descriptive word. The narrative time is totally equal to real time. However, the readers still can feel the emotion of characters. Martin Amis’ contempt rose too high for words to describe and explain. He just shows the dialogue and makes the readers to feel the plot flowing and the emotion under the surface. In the first paragraph, the dialogue is pale and disordered. The last sentence is the key. It wakes up the readers and Sam Young from drowsy dialogue and nerve is tightened. Then, every dialogue becomes a single paragraph. It shows the shock and agitation of Sam Young. We can feel absurd and black humor through this kind form. In commonsense, boy is afraid or unwilling to hear his girlfriend is pregnant if he has not prepared getting married. However, Sam Yong tries his best to cheat his girlfriend (actually cheating himself) the baby is his, although he is clear it is just a lie. In fact, his girlfriend is preparing to leave him. In such absurd dialogue, we can feel the desperation of character. The author does not need to say more.

Ellipsis means the narrative time is much shorter than the real time. According to

Genette, there are three types of ellipsis. The first type is called “explicit ellipses”. This ellipses usually have indication of time elapsed, such as “three years later”, “seven years passed.” The second type is “implicit ellipsis”. It does not have obvious indication of time. The readers can suggest from the text. The third type is “hypothetical ellipsis”. It is impossible to localize, even impossible to place in any spot. Most common site Ellipsis in London Fields is the third type. There is rare time mark and indication in this novel. Martin Amis does not like to arrange his story in a common order. He just shows the plots, never tells. Chapter eighteen introduces two plots in Nicola’s bedroom. The first plot is Nicola having sexual relationship with Guy. The second plot is Nicola flirting with Keith. The author just shows the two pieces of story but does not tell us which is front. The readers only guess there is a blank time between the two plots but cannot conjecture. It seems that there are two Nicola living in two parallel spaces and it attached a certain mystique on her through this way. It obviously shows that she is a flirtatious and shameless woman.

2. The Text Rhythm

In Genette’ narrative theory system, the study of narrative time is one of the most important methods to measure the text. The proportional relation between narrative time and fictional plots forms the text Rhythm. The changes of text rhythms are purposely arranged by the authors in most time in order to show their writing purpose or emotion. So when we read a novel, the text rhythm is an important thing to pay attention to.

If we regard dialogue and movement description as isochronal narrative time,

ellipsis and summary is faster than real story time and pause and sense is slower than the real story time. In London Fields, there are few plots in fast narrative time. Most plots are formed in a pause and sense situation. This kind of writing methods will give the readers a feeling that this novel's time is long. However, the whole story covers only no more than one year. The reason of this feel is the slow text rhythm. Here, Martin Amis slows down the narrative rhythm purposely. He literally enhanced this slow reading experience and uses lots of details of dialogues and movement description to hide his writing theme. When a lot of details descriptions are blowing in our eyes, we will easily to ignore the main stream of the story. We can feel the plots following without clearly thinking about it. So the surprising end is born in this narrative method. When we are alert to the trend of plots, the end has come. This slow narrative rhythm is one of the clever narrative methods to form a suspense novel. Not only by plots, has narrative supported this function by itself.

C. Summary

This part mainly deals with the special narrative time arrangement in London Fields. First, Martin Amis uses prolepsis which is rare in traditional western novel. This method makes the whole novel special, amazing and it brings author's special writing methods in the text arrangement. Then he uses Parenthetical Analepses to add information that cannot be put into main body of the story and to show an unexpected plot, which can be regarded as a new style of suspense. In narrative duration, he uses different narrative time disposal flexibly. He likes to challenge the

readers thinking orientation and leave an anti-traditional writing style.

CHAPTER III

UNRELIABLE NARRATIVE: INTERPRETATION OF NARRATIVE CONTEXT IN LONDON FIELDS

The first theorist who put out “narrative context” is Austria scholar F. K. Franzal. He built this concept in his Narrative Theory and Genette mentioned this concept in Narrative Discourse. Narrative context is used to study the relationship between story and the narrator.

American linguist Noam Chomsky put out two new concepts in his transformational generative grammar theory, surface structure and deep structure. The surface structure of a sentence is the string of sounds or words that we articulate and hear. The deep structure of a linguistic expression is a theoretical construct that seeks to unify several related structures. American writer Henry James said, a story could be narrated in hundreds of ways. However, is there any rule that every narrative method must follow? According to this, F. Franzal tried to divide surface narration structure and deep narration structure. Surface narration structure refers to those unlimited free narrative ways on principle. Deep narration structure refers to those common empirical useful narrative ways. Different narrative ways must have some common regular patterns, and narrative context is used to testify this. F. Frenzal then divided narrative context into three essential factors, narrative mode, narrative person and narrative focalization.

Narrative context is a concept which mainly discusses about the relationship between the narrator and story. The most obvious difference between story, or novel

and drama is that novel and story have messenger. The messenger is the narrator. So analysis of the narrator's role in narrating is necessary. Therefore, Franzal attached three pairs of duality concepts into the three modes, the narrator and receiver, external-view and internal-view, and the narrator space and character space. Western scholars have studied the narrative messengers for a long time. Traditional study paid much attention to views. A view is an undefined and fuzzy module. Franzal particularized and concretized this concept and spread it out. Genette used this method when he analyzed Proust's Remembrance of Things Past in Narrative Discourse. We will use this theory to discuss Martin Amis' London Fields. In fact, in London Fields, Martin Amis does not use narrative context on purpose. He just narrates it in his own way and forms his own artistic style.

A. Narrative Mode

Narrative mode is used to discuss the stage of the narrator in the story narrating process. If the narrator stands in front of the curtain to narrate the story for the readers, it is called "telling". If the narrator stands behind the characters and plots of the story, it is called "showing". However, no matter in which mode, all the narrative can be regarded as unreliable narrative, because the true events information has no choice to be lost in the narrative action. According to James Phelan, this kind of information loss can be divided into three modes, the wrong reports or inadequate reports of truth, the wrong or inadequate judgment of value, the shortage or inadequate understanding of knowledge. (Phelan 34) In London Fields, there is both used telling and showing,

and showing takes the largest part. He pursued an objective narrative style. The most obvious difference between telling and showing is that showing does not present the narrator's emotion obviously. These two kinds of narrative mode in London Fields have gotten a balance. As a novel, telling and showing must be used at the same time. But Martin Amis tries to individualize his novel a movie style, so showing is his most commonly using method. For this, the most common expression form of showing in this novel is dialogue. Dialogue is a synchronism method to narrative a plot. The more dialogue, the less narrative trace can be seen. This kind narrative mode draws closer between the narrator and subject and information is complete and details are rich. The narrator tries to hide behind the story, his shadow disappears and everything should be excavated by the readers themselves. In London Fields, we hardly see the introductory words to tell us the situation of characters. We have to imagine the information through the only dialogues. For example, in chapter thirteen, Nicola and Guy are in the hospital. Guy's only son is ill and between death and life. Guy doubts the relationship between Nicola and him first time.

“It's sad, and ridiculous, but I make no apologies. I suppose. We can't help wanting what we want. Can we. It may have sometimes seemed that I singled you out for a purpose. You were to take me out of your life. Take me to the other side. Through love. Through sexual love. But really my plan went deeper than that. I'm thirty-four. I'll be thirty-five next month. The body ticks. I... I wanted to bear your child.”

“But this is too much. I'm speechless, I can't breathe! I think it —”

“No. Go. Go at once. And take your money with you.”

“It’s yours. And good luck.”

“No. it’s yours.”

“Please don’t be silly.”

“Silly? Silly? I can’t accept it.”

“Why?”

“Because it’s tainted.” (London Fields, 269)

There is no “said” and no introductory words such as “his voice was trembling”. The readers only can get the information from the dialogue and guess the emotion of characters. Martin Amis tries to hinder the narrator and tries to avoid breaking the immersed sense of the readers.

However, as a novel, it is impossible to avoid using telling absolutely. But Martin Amis’s telling is also a stage without the narrator. He likes to tell the process through one character’s sense. The same as dialogue, he also tries to build an objective background. For example, in chapter fourteen, Guy finds his wife has an affair.

Footsteps passed his room and climbed the stairs.

Though the throttled wire of a stray intercom he heard noises, voices, laughter. Hope and Dink, upstairs, changing. Having played, they were now changing changing. A yelp, I’m sweaty, a comical interdiction, check it out, trickle of zip then a hot silence broken by a gasp for air and her seious. Quit it !

And Guy thought: My life doesn’t love me. My wife has betrayed me.

How absolutely wonderful. (London Fields, 292)

Narrator disappears in this part. The whole plot is following Guy's hearing as if the narrator is Guy. Martin Amis does not attach more information about, even Guy's thought is blank and we cannot know Guy's emotion and attitude. He thinks it's wonderful. We cannot feel is it really wonderful or just an irony. He might feel luck, because he does not love his wife, either. And he has had sexual relationship with Nicola at this time. Or he feels withering and sad because he ever has imagination of his dying marry still and this event is a crash. Its complex makes the readers have to think by themselves. Although Martin Amis both uses telling and showing at the same time, he still tries to hold his own narrative style. He does not like to show his own emotion and even does not like to show characters' emotion. According to Dan Shen, unreliable narrative doesn't simply appear in implied narrator, but also in character. If character's value or information is wrong or inadequate, the narrative will be unreliable. However, the unreliable character's inadequate narrative is always true. Shen gives an example of Granny Liu's understanding of chime clock in Dream of the Red Chamber, because she does not know what it is, so her description of it is accuracy.(Shen, 75). It can also be used to understand this part. Due to the unreliable character of Guy, his description also can be regarded as unreliable narrative. According to the Booth, inadequate narrative can bring irony effect. So the sense of this part is tricky and meaningful. .

B. Narrative Focalization

In traditional western narrative methodology, there is a concept to study who is

telling the story called narrative perspective. Traditional narrative methodology divided narrative perspective into three types, omniscient perspective, limited perspective and dramatic perspective. This classification was first put out by Todorov. When he discussed about narrative posture, he said there is three kinds of narrative posture. The three types are as following:

Narrator > Characters

Narrator < Characters

Narrator = Characters (Todorov 88)

In the first posture, the narrator knows more than his character. In the second posture, the narrator knows less than any his character. In the third type, the narrator knows the same as characters. As time passing by, his views about narrative posture are used in explaining narrative perspective.

For Genette, he rethought among Todorov's point of view and put out the mistake in it. He believed that it was a fault to discuss such a concept in narrative perspective, because this concept confused "who is saying" and "who is seeing". Generally speaking, narrative perspective is just an observation point for the narrator watching the events. Different observation point will give the narrator different information. In narrative perspective, the narrator is like a camera. The camera is put in different location and the narrator will see different scene. So, narrative perspective does not have such concepts as omniscient perspective, limited perspective and dramatic perspective. Only narrative context can be studied like this. For studying the narrator's point of view, Genette put out a more precise concept called narrative

focalization. He divided narrative focalization into two types, internal focalization and external focalization. If focalization is the narrator, it is external focalization. If focalization is one character in the story, it is internal focalization. And external focalization is divided into two types. The first type is omniscient the narrator focalization, and Genette called it zero focalization. The second type focuses on character's behavior and speaking, and the narrator does not know all. In this concept, we only study "who is seeing." Narrative focalization is to study who is seeing.

In traditional western literature, focalization in a novel is always stationary. For example, in Jane Eyre, the whole story is an internal focalization. Although it is written in a form of the narrator's memoirs, the narrator is one character in the story. There is no plot that stands out of Jane's eyes. That is, if Jane does not know what is happening, the readers do not know, either. It is necessary, because the author wants to show a suspense plot for her the readers. If she hadn't done this, the readers would know Bertha Mason in advance. And this focalization never changes through the whole story until the end. Another internal focalization is Madame Bovary. Although it is not a first person novel, although the focus point is changing on several characters, the whole focus point is still on characters in the novel and there is no plot out of these characters eyes. However, in London Fields, Martin Amis is unsatisfied with using only one focalization. In London Fields, we can find all kinds of focalization and all of them stay together. The focalization changing is free and disordered. This absurd and complicated narrative focalization method brings us a desolate and chaos sense.

1. Alternation of Internal Focalization and External Focalization

Most of western novels do not use only one focalization from the beginning to the end, but internal focalization and external focalization will not be mixed in a first person novel. For example, Jane Eyre only uses internal focalization. The whole story is following Jane's thoughts and views. We do not know what Mr. Rochester is doing when he is not staying with Jane, and we do not know what Mr. Rochester is thinking and his consciousness. Another example is La Dame Aux Camellias. It is more complicating than Jane Eyre, because there are two narrators in the story. Although one the narrator is not a participant of the story, he is not the core narrator. He narrated the story between him and Armand. Armand narrated the core story, the story of La Dame Aux Camellias, and he is the core narrator. The whole story is still an internal focalization narrative. When "I" narrated, the readers cannot know Armand's thoughts and feelings directly (not directly, but can guess or be suggested). When Armand narrates, the readers cannot get Margaret's thoughts and feelings. Her feeling and sense is conveyed by her letter from an angle of her own. Another works are narrated by a narrator standing out of the story, for example, The Killer of Ernest Hemingway. The whole story is narrated by a narrator standing out of the story and we do not know any character's feeling and sense in it. This novel is also a modernism and experimental novel because it is a total zero focalization, which is rare in traditional novels. Some works narrated from a third person perspective, but they are truly internal focalization, for example Madame Bovary. Although the narrator is standing out of the story, the whole story is narrated from an angle of Mr. Bovary or an angle

of Mrs. Bovary. However, in London Fields, the alternate use of these two kinds of focalization becomes one of distinguishing features. In this work, Martin Amis mixes these two kinds of focalization and spins a special narrative net in the story. Amazingly, the story includes almost every kind of focalization although it is narrated in a first person perspective. It is rare in traditional novels.

The story's narrator is Sam Young. Most of part of London Fields is composed from Sam Young's view. He is not only one character of the story and also the narrator. He knows the complete murder plan at the beginning and he also takes part in it. Most part of London Fields is about what Sam Young sees, knows, hears and thinks. In order to make the readers realize this is a story narrated by Sam Young, Martin Amis even designs many internal monologues of Sam Young inserting the plots. All the comments of characters are in Sam Young's view. However, the story is not always following Sam Young's perspective and we cannot say the whole story is following by internal focalization. Sometimes it is narrated in external focalization. For example, in chapter ten, there is a paragraph about Keith.

It was all about time. Time was everywhere present, was massively operational ly, in the life Keith moved through. He saw how it strafed people (look at Pepsi!), how it blew them away, how it wasted them. He saw the darts players on TV: every year there was always a fresh new face—and after half a season it looked like an old one. In common with Leo Tolstoy, Keith Talent thought of time as moving past him while he just stayed the same. But in his soul he could tell what time was doing. Keith,

who had gone through his midlife crisis at the age of nineteen, didn't expect time to leave him alone, no, not for a moment. (London Fields, 193)

This paragraph is narrated by a narrator standing out of the story. Although the center is Keith, it does not be written from an angle of Keith. It is narrated by an omniscient angle to discuss the whole life of Keith and this part is not narrated by Sam Young obviously. So it is an external focalization. In this part, the narrator has changed silently and the readers do not know who this the narrator is. These kinds of paragraphs are in great. The changes of the narrator make this story style mystery and unreliable. At the beginning we believe this story is an event that Sam Young is experiencing and will be experiencing. This is his memoir or diary. However, here Sam Young disappears and another narrator acts for him. We realize that Sam Young is also one of the characters who have taken part in plots formation. The narrator Sam Young becomes unreliable.

2. The Zero Focalization and Spectator Focalization

In external focalization, there are two types. The first time is zero focalization. Sometimes it is mentioned individually as a third type of focalization. Zero focalization is a kind of omniscient focalization that narrator knows all the things, not only including characters' past, present and future, but also characters' thoughts and sense. Traditional western novels like to attach the authors' attitude in zero focalization narrative works. London Fields does the same. The readers not only can get an arrangement of message from the authors but also can get the narrator's attitude directly. For example, in chapter ten, the paragraph of Keith's life is just an

arrangement. The invisible narrator tries to analyze Keith objectively and attaches a conclusion on him: he is a man who has passed mid age when he was nineteen. This conclusion is filled with the narrator's satire and mockery. In the first, second and third chapter, the narrator uses zero focalization to introduce the main three characters of this story. The narrator introduces the life situation of these three characters from past to the present in order to make the readers understand the motive of the murder plan. Here, the narrator also introduces the sense and thoughts of every character, which is narrated by an omniscient narrator, and this narrator also introduces his characters in a mock voice. This work is full of argumentative content. That is also zero focalization. Although sometimes it is inserted in character's consciousness stream, but obviously it is not narrated by the present character. For example, chapter fifteen records some consciousness of Nicola Six:

All her love conscious life she had loved the dinosaur(to this day she often image herself as a kind of moll tyrannosaurus, greedy, savage, faithless, yet still fought-over often and atrociously, and living for eighty million years.)What killed them? She had the theories cold. An exploding star that drenched the globe in cosmic rays. A meteorite shower that kicked up a coating of dust. A new breed of baby stealers, oviraptors ,velcociraptors. Or more bathetically, and more hauntingly, the notion that evolutionary success, a billennium of good living rendered them incapable of propagation. (London Fields, 323)

This conscious stream is arranged by the narrator obviously. It is not total

character's thoughts flow. We can find the trace of a narrator standing out of the text.

The novel also uses spectator focalization. Spectator focalization's the most obvious feature is that the narrator does not know all the things and he just stands on a side and records what he is seeing. In this context, the narrator is just like a camera. As mentioned above, one expression of this context is dialogue. Dialogues in London Fields are just a kind of recording measure. In addition to this, some descriptive paragraphs also have this feature. For example, in chapter three, there is a descriptive paragraph:

Being a dart, a little missile of plastic and tungsten, it combined with gravity and efficiently plunged towards the center of the earth. What halt its progress was Keith's left foot, which was protected only by the frayed webbing of a cheap running-shoe: you could see the little bull's-eye of blood. But there was another arrowman or darter in the Black Cross. ...When he saw her green eyes, and the breadth of her mouth, Guy gripped the flanks of the machine for comfort or support. The ball scuttled into the gutter. Then silence. (London Fields, 42)

In London Fields, there are rare descriptive paragraphs and this is one of them. In traditional novels, descriptive paragraph has two kinds of function. One function is used to introduce background, and this kind of descriptive paragraph is usually static. The other function is to show characters' action in order to link plots or suggest characters' emotion. However, in London Fields, this kind of description is just to record the situation at that moment. There is no suggestion beneath the surface words

and there is also no supplementary information. It is just a record.

In London Fields, there are many plots or words are full of alternation between spectator focalization and zero focalization. The outside narrator sometimes knows everything and sometimes just shows what he is seeing. When the narrator takes zero focalization he will comment his character, always in satire and mockery mood. When he takes spectator focalization, he will suggest nothing and leave blank for his the author. This alternation will bring a puzzling and chaos sense for the readers because it is hard to find the location of the narrator precisely. However, it is necessary to do this if considering the style of this work. Firstly, it is a murder novel, a suspense novel. Spectator focalization can bring good suspense effect. This focalization just gives the readers necessary information and hind accurate clues. It is easy to make up a riddle-like story. In addition to this, Martin Amis designs three classical modern losers whose spirit is empty to show a black deserted modern London Fields. He wants to say more about them. So sometimes the narrator knows all and the author's mock is injected into his comment.

C. Narrative Person

Narrative person is a traditional narrative concept in narrative study. It refers to the perspective of a novel's narrator. Traditional narrative perspective is divided into first narrative person, second narrative person and third narrative person, and first person and third person is common in novels. Narrative person is different from narrative focalization. Narrative focalization is always changing but there is only one

narrative person in a novel. London Fields uses first narrative person. The whole story is narrated by Sam Young. He is the “the author” of this story and sometimes he is the “the narrator”, and he is also the participant. He uses “I” to narrate the whole story. However, his narrating is unreliable.

Even in traditional novels, the first narrative person is not easy to be believed. The first reason is that first person has limitation. The information comes from only one person, including what he or she has heard, saw and guessed. He or she does not know other people’s feeling and sense, and can do nothing but only give some explanation of their action. In fact, the effect of first person is the same as limited third person perspective. But first person is easier to be doubted for its subjective essence and it will arouse the readers’ alertness at the beginning of the story. So the reliability is an important thing for the authors to deal with when they use first person to create works. According to Wayne Clayton Booth, who is a scholar of New Aristotle School in Chicago, he believes that the question of first person reliability is a question of consistency between implied author and the narrator. Implied author refers to the real controller of novels.(Booth 22) This concept aims at theory of New Criticism in 1940s in America. New Criticism believes that novel text is independent of author. Authors’ life, emotion, attitude and literary criticism have nothing with their works. So some scholars put up a new concept “implied author” to refer to the real controller of works, avoiding attacking author when criticizing the works. When an implied author expects the readers to receive his fictional world, he will arrange a reliable narrator to tell the story. In The Great Gatsby, Nick is obviously reliable. At

the beginning of the story, the implied author builds up Nick's prestige. He has received high education. He appreciates Gatsby but never biased for him. He knows the event clearly but does not take part in it. The same function can be seen in Jane Eyre. This story is a memoir of heroin and the readers will not doubt its reliability, especially it is narrated by middle-aged Jane who is recalling her younger life. "I" recall "my" life is more reliable.

However, in modern literary works, the potential author may not try to make the readers believe the facticity of works. And Booth points out that if the author's value judgment is unreliable, the representation of work will go to the contrary aspect of author's prediction. (The Rhetoric of Fiction, 93) For example, in The Sound and The Fury, the first chapter is narrated by Bengy, who is a mental handicapped man and the second chapter is narrated by Quentin, who is going to commit suicide and in chaos spiritual condition. It is obviously that these two narrators are unreliable. At the beginning of The Adventures of Huckleberry Finn, the narrator says that "I have an evil nature. But in the text, the readers will find hero's purity and virtue. And in modern novel, the limitation of first person narrative is used to dig out the difference between implied author and the narrator. Sometimes, the first person narrator has ability to tell the readers a lie. According to S.Chartman, although the first narrative person witnesses the real events happening, he tells readers the story coming from his brain, which is shaped by his memory and feeling.(Chartman 144) So in modern narrative theory, the first narrative person is also regarded as unreliable narrator.

London Fields is one of these kinds of novel. But its unreliability does not only

come from “I”’s ability limitation or personal prejudice. It also comes from prolepsis. Different from traditional novel, this is not a memoir of “I”. Together with the readers, “I” do not know what will happen, either. Another reason is, “I” is one of the participants of the event, and “I” also is a character who propels the event forward. In London Fields, every time when Nicola is hesitate to move forward, “I” will burst into her view and stimulates her evilly. The third reason is that there is a hind narrator who stands out of the story. He is consistency with implied author. He introduces information that Sam Young obviously does not know and the readers will realize that Sam Young’s narration has errors and skips. Especially in the end of the story, Nicola is not killed by Keith, which is absolutely different from what Sam Young has said at the beginning of the story. The possibility is quite high that it is Sam Young killed Nicola in the end. As a suspense novel, the killer tells a murder story in which he falsely represents other person is the killer .That will be hard to convince the readersby itself.

D. Summary

This part focuses on the topics of narrative context. In narrative mode, Martin Amis pulls the distance between implied narrator and the real narrator, and he also makes his character as an unreliable narrator, which makes the whole text whirling and irony. In narrative focalization, most western traditional novels have only one narrative focalization from the beginning to the end. However, in London Fields, there are many plots or words are full of alternation between spectator focalization

and zero focalization, the alternation between internal focalization and the external focalization , which This focalization just gives the readers necessary information and hind accurate clues. It is easy to make up a riddle-like story. In addition to this, Martin Amis designs three classical modern losers whose spirit is empty to show a black deserted modern London Fields.

CHAPTER IV

AUTHOR’S JOKE: EXPOSITION OF NARRATIVE VOICE

IN LONDON FIELDS

In Narrative Discourse, Genette puts up a concept named narrative voice. Genette believed that traditional narrative perspective theory has mixed the concept of “who is seeing” and “who is saying.” He puts out narrative focalization to represent “who is seeing” and puts out narrative voice to explain “who is saying.”

In classical narrative theory, scholars have a strict definition of “the narrator”. First of all, the narrator is absolutely different from the author. “The narrator” is the actor who expresses the language symbols of the text. The narrator is the owner of voice of the text. Any text will have at least one narrator. There would be no story if there is no narrator. In classical narrative theory, narrative voice is the formal structure of narration. In traditional narrative theory, the concept of “who is saying” is simply divided into “first narrative person perspective”, “second narrative person perspective” and “third narrative person perspective”. However, according to modern structuralism scholars, it is commonly believed that narrative person cannot explain all the questions of narrative perspective. It is believed that narrative person even cannot explain narrative perspective itself. He says that every narrator is an implied voice owner and no matter what narrative person it is used in text, the voice still comes from an angle of “I”. So the concept of third narrative person is obviously unreasonable (Fowler 79). For example, in Emma of Jane Austin, the story is narrated in a third narrative person but it is narrated from an angle of the heroin Emma. In

most parts of the work, if the readers replace Emma into “I”, they will not feel awkward when they are reading. Under the concept “narrative voice”, Genette puts up several concepts, including narrative levels, narrative time, and metadiegetic narrative and so on.

A. Narrative Levels

In Narrative Discourse, Genette takes an example of Des Grieux to explain the concept of narrative levels. “When Des Grieux, having the end of his narrative, States that he just sailed from New Orleans to Harve-de-Grace, then from Harve to Calais to meet his brother who is waiting for him several miles away, the temporal (and spatial) interval that until then separate the reported action from the narrating act becomes gradually smaller until it is finally reduced to zero ...the trip from Harve to Calais, the Chevalier in his function as hero are inside another narrative, this one Des Grieux’s, which is contained within the first one, not only in the sense that the first frames it with a preamble and a conclusion (although the latter is missing here), but also in the sense that the narrator of the second narrative is already a character in the first one, and that the act of narrating which produces the second narrative is an event recounted in the first one.” Then he gives the definition of narrative levels: “any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed.”(Genette, 228)

According to Genette, we can get an information that there are at least two levels in a narrative story. The core story is on a narrative level and the narrative action is on

another narrative level. Different narrative voice owners stand on different levels. Some stories are even more complicating. London Fields has more than three narrative levels.

Before discussing about narrative levels, we should figure out a concept named narrative time. Genette puts up this concept before narrative levels in order to be easy to explain further content. Narrative time refers to the time when narrative action happens. We can make up a fiction without indicating the time of the story. But we cannot avoid indicating the time we are narrating. Because the tense will expose the narrator's time, we can say that this story happened long time ago and do not mention exactly in which year it happened. But we have to use past indefinite tense or present indefinite tense to tell the story and the readers will know the distance between the narrative time and the story time. For this, Genette divided four different narrative time types, "subsequent (the classical position of the past tense narrative, undoubtedly far and away the most frequent); prior (predictive narrative, generally in the future tense, but not prohibited from being conjugated in the present, like Jocabel's dream in *Moysesauve*); simultaneous (narrative in the present contemporaneous with the action); and interpolated (between the moments of the action). " (Genette, 217) In Genette's example, Grioux's trip is on the first narrative levels and this part is used past indefinite tense, and this part is also named extradiegetic level. Grioux's conversation with Chevalier is on the second narrative level and it is narrated in present indefinite tense, and this part is also named diegetic level.

London Fields is also a novel of this type. At the beginning of the story, it is

clearly indicated that this is a novel that Sam Young is witting, but what he has written is true and it is happening. It is beyond our normal understanding of novel. In our normal understanding of novel, a novel is a story happened in the past, or a story is going to happen in the future. But London Fields is a story happening now. We can divided this story into two levels. The extradiegetic level is Sam Young's writing. The diegetic level is Nicola, Keith and Guy's story. In the story, it is hard to catch the trace of Sam Young's narration, too. It is not like traditional novel of this type, for example, in Arabian Nights, it clearly point out all the story is narrated by Scheherazade. And Scheherazade's narrative motivation and narrative action also formed an independent story. However, it is hard to find out the narrative trace of Sam Young in London Fields. Because there is little information of Sam Young himself, we can only get the information that Sam Young is an American writer and he is not popular in American press. Martin Amis intentionally blurs the boundary line between extradiegetic level and diegetic level. However, reader can find out the trace through the changes of the time tense. Sam Young indicates that this story is happening, but the whole story is narrated in past indefinite tense. So we can guess that Sam Young records a segment of the story every time an event happened. That is why the whole story plots is fragment and there is no clear time line. But we should note that, in the fragments of story plots, we can find some segments is narrated in present indefinite time tense. For example, in chapter thirteen, there is a paragraph:

Quainly, Slizard advises me not to eat cheese. This from his office in the Pan am building in New York, the envy of the universe. I heed his words.

Cheese? No thank you. I stay right off that shit. Don't grate no cheese on my pasta. Not a single Dairy split with Kim. At the Black Cross, I take a piss on the cheese-and-onion crisps. Offered cocktails at the Clinches', I don't touch so much as a cheese football. And yet when I sleep what reeking stiltons, what slobbering camemberts and farting gorgonzolas come and ooze across my sleep. (London Fields, 284)

This present indefinite tense part is inserted into the plots. It is very awkward and strange. However, this is a segment suggesting Sam Young's life situation. This is not about the "Sam Young" who moves among Nicola, Keith, and Guy. It is about the "the author" Sam Young and his life. The Characters, such as Missy Harter, Mr. Slizard and so on, are not in the same moving space with Nicola, Keith and Guy. From this, we can easily find out the narrative level which is hidden by Martin Amis.

Another obviously suggestion is in the end of the story. Sam Young has killed Nicola but he does not write it into his works. Then he is committed suicide and leaves two letters. The plot of suicide action is on a single narrative level. It belongs to the implied narrator's narrative. In fact, it doesn't exist in Sam Young's work.

The special feature of London Fields is that the main story is gradually being pushed forward as the events happening. So the narrator's action will influence the story plots changing. In traditional novels, the narrator tells the story has happened and no matter what he does, he cannot influence the story content. So the two narrative levels are independent. However, Sam Young's action will affect the end of the story and his action of suicide forms another story. These two stories are

independent at the beginning of the story and draw closer and closer. In the end the two stories converge together. Finally, the readers will find the author's mock and malice. The whole story is a written confession of killer Sam Young. Sam Young's posthumous letters are formed another narrative level.

B. Metadiegetic Narrative

As we discussing above, the novel has two narrative levels. But it is not a traditional framework novel. When we take an example, we use "novel of this type", but not "this kind of framework novel". According to Genette in Narrative Discourse, he thinks that metadiegetic narrative refers to the first level of framework novels, which is the diegetic part in the novels. However, it is not consistent with the modernism definition of metadiegetic narrative. In modernism definition, metadiegetic novel is a novel about novel. In this kind of novels, the narrators will tell the readers that they are telling a fiction, the entire thing is fictional and imaginary, and they even discuss about the fiction itself in the plots. The text will show the authors' subject consciousness. Metadiegetic novels break through the limitation that novels only talk about story not mention novel itself. Metadiegetic novel was first put up by William H. Gass in 1970.(Gass 46) Robert Alter called it "novel as self-conscious genre". (Alter 2).

In London Fields, although Sam Young always emphasizes the reality of his story, he is an unreliable narrator. He has read Nicola's diary and thinks that this is a good story. But he does not know what will happen, either. He only has to guess what

will happen in the future. He guesses that Keith will become the killer because he is a consummate villain and he can do anything if he needs money. He guesses that Guy maybe the killer, too. Although he is rich, he is living in a cruelly loveless life and he will kill Nicola for her cheating his love. Beyond all expectation, Sam Young himself becomes the killer and finishes the whole murder action. Sam Young is the narrator and he is still the character in the story.

Moreover, in his narrative part, he suggests that he is writing a novel. Some segments about his present life suggest that he is standing out of the story sometimes. In some part, he shows his writing action. For example, at the beginning of the story:

Three days in and I am ready-I am ready to the author. Hear my knuckles crack. Real life is coming along so fast that I can no longer delay. It's unbelievable. Two decades of fastidious torment, two decades of non-starting, and suddenly I am ready. Well this was always destined to be the year of behaving strangely. Let me say with due modesty and caution that I have the makings of a really snappy little thriller... Hurry. I always assumed I'd start with the murderer, with her, with Nicola Six. But no, that wouldn't feel quite right. Let's start with the bad guy. Yeah, Keith. Let's start with the murderee. (London Fields, 9)

This is the beginning of the story and it shows the writing plan and writing style of his novel. The narrator bursts into the fictional story and breaks the nicely woven imaginary world. In the former three chapters, the introduction of the condition of Nicola, Guy and Keith is just like a character design. It is used some words such as

“he looked like”, “she would like it” and “he might be”. This kind of words will give reader a vague feeling that the author even is not sure what exactly they are. Moreover, any action of them will be accompanied by some comments of the narrator. As if he is thinking while he is writing. In some parts of the novel, it is showed the attitude of narrating and writing itself. For example, in the chapter twelve, there is a paragraph:

Perhaps because of their addiction to formation, writers always lag behind the contemporary formless. They write about an old reality, in a language that is even older. It's not the words; it's the rhythms of thought. In this sense, all novels are historical novels. Not really a writer, maybe I see it clearer. But I do it, too. An example: I still go on as if people felt well.
(London Fields, 260)

This part mentions the direct attitude of the narrator. As Patrick Waugh saying in his The Theory and Practice of Self-conscious Fiction, commenting novels while creating novels is one of the most obvious feature of metadiegetic novels (Waugh, 23). We can find the implied the author's powerful controlling in the text. Here, Martin Amis blurs the boundary between real world and his fictional world. The fictional world is not true, but the real world is not true, either. Sometimes, the narrator's own discussion and thought will burst into the plots narrative.

In London Fields, we can find some modern metadiegetic fiction features. The hero Sam Young holds multiple jobs. He is the dramatized narrator, and also the surrogate listener. He is the story teller, and also the surrogate reader. He writes this story and tells it to his the readers. However, this story comes from Nicola's diary, and

he is also one of the readers. Surprisingly, there is an implied narrator standing out of the story. He is hidden behind the narrative flowing stream and silently appears to add what Sam Young cannot write by himself. The more interesting thing is that the heroine's name is changed in the end of the story.

And Nicola. Necropolitan Nicola, in her crimson shoes. Poor Nicola—she was so cold. It made it easier: even that she planned. (London Fields, 506)

This sentence appears in the end of the story and becomes the mark of the finality. This sentence suggests that the whole story is a fiction again. The heroine's name Nicola Six in the story is just a code name. Her real name is Necropolitan. The narrator uses this method to suggest the readers that the story is fictional, and even the name is not true.

Finally, Martin Amis leaves us an opening end. It can be said that Nicola is killed by Sam Young. But that is the end of Sam Young's novel. Is that true? Probably it is. However, Sam Young has told a lie at the beginning, and maybe he will do it again. We can say that author has played another joke to us again. Keith is not the killer and maybe murder has never happened. The whole story is imaginary.

In most Metadiegetic novel, what the Metadiegetic part exposes is not the progress of author's writing, but this part becomes a game of narrative itself. (Tan 95) Martin Amis's usage of this kind of method in the story has special meaning in the same trend. Metadiegetic narrative is used to disclose the artistic quality, functionality and the question between fictional world and real world. The more imaginary the novel is, the more satire to real world appears. It makes the boundary lines between

the narrator, author and the readers, and Martin Amis uses this method to survey the relationships among people in modern real world. He suggests that his story is fictional, but it may happen in the real fields, or it is a mirror of the black, rotten and dirty modern world, an awareness of the end of century. What does author wants to show? What's the theme of this story? All of this has disappeared in this kind of metadiegetic narrative context. All is left to the readers and what Martin Amis does is to exhibit the terrible picture. As he says, he just records the raggedness and misery of the world and nothing else.

C, Summary

This part mainly discusses about the narrative voice of London Fields. The special feature of London Fields is that the main story is gradually being pushed forward as the events happening. These two stories are independent at the beginning of the story and draw closer and closer. In the end the two stories converge together. Finally, the readers will find the author's mock and malice. In London Fields, we can find some modern metadiegetic fiction features. In most Metadiegetic novel, what the Metadiegetic part exposes is not the progress of author's writing, but this part becomes a game of narrative itself. Martin Amis also uses it to disclose the artistic quality, functionality and the question between fictional world and real world. The more imaginary the novel is, the more satire to real world appears.

CONCLUSION

Martin Amis, as a representative writer of postmodernism stream, is often commented for his experimental writing style. He likes to discuss urban filth, the social darkness and human meanness. He is recognized as “a bad guy in the British literary arena”. His works are famous for their absurd plots, experimental writing strategy, strict awareness of unexpected development and seemingly cynical writing style. London Fields is one of his representative works.

In many virtues of London Fields, the most attractive feature is its unique writing style. Martin Amis uses the reference of traditional suspense novels, and he rolls many post modernism writing techniques in it. The whole story is showing a kind of psychedelic atmosphere. The writing techniques support the most interests of this novel and make a simple story complicating and colorful. Martin Amis pays more attention to reading experience. Traditional novels try to attract the readers through up and down of plots. Martin Amis uses reading experience. Although the story is simple, it will be hard to give up when the readers are reading. Many segments will hide the author’s evilly arrangement which is beyond expectation. This kind of reading effect owes to the writing technique. This paper analyses the writing techniques and writing features of this work and compares with traditional novels in order to make it clear.

This paper uses the classical narrative theory of Genette. Genette created a systematic narrative analysis theory. Although his theory is much too complicated in some analysis situation, he put up several important concepts including narrative time, narrative context and narrative voice which is useful in analyzing a literary work from

a new view.

In narrative time analysis, Martin Amis uses prolepsis, which is an experimental writing strategy. It is different from traditional novels writing methods that novel records what happened in the past. Prolepsis leaves more writing space and changes the whole story trends. Multiple narrative focalizations and the control of time duration gives the story a clear and comfortable rhythm. His successfully overturns of traditional novel strategy leaves more thinking space when the readers enjoy the story.

In narrative context analysis, Martin Amis uses the alteration of showing and telling narrative methods and shows a kind of fragments narrative strategy. The narrative person's confusing function establishes an unreliable narrator. Narrative context will affect the reading experience directly. Martin Amis has unique contribution on narrative context. He shows the story through the first person and mixes multiple narrative focalizations. He breaks through traditional narrative focalization function and also changes the effect of traditional first person narrative.

In narrative voice, the paper analyzes the narrative levels and metadiegetic narrative methods in London Fields. The whole story is full of the narrators' self-consciousness. The story always emphasizes or suggests its functionality. He leaves the thought space to the readers and also makes people to dig out the relationships between fictional world and the real world.

This paper also has many limitations. First, due to the length of the paper, many contents cannot discuss clearly and give more examples for example.in the fourth chapter, narrative voice has much more content except narrative levels and

metadiegetic narrative. Secondly, due to the limitation of author's ability, some discussions are simple and shallow. Thirdly, restricted by author's subjective thoughts, some contents may be not rigorous enough.

As a prestigious British writer, Martin Amis is worthy to be studied. His works are pioneering in many areas not only in narrative methods. His humanism, his awareness of modern society, his thoughts of sex and gender and his extremely exaggerated language, all of this can be studied. Foreign scholars have studied much about him, but there are rare studies of him in domestic academic world. Even of his narrative techniques, there is much more to be studied in more spreading areas, besides in classical narrative method.

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